

THE MUSICAL GAZETTE

An Independent Journal of Musical Events
AND
GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

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SATURDAY, FEBRUARY 9, 1856.

[PRICE 3d.
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Musical Announcements.

MADAME JENNY GOLDSCHMIDT

LIND—Hanover Square Rooms.—Mr. MITCHELL respectfully announces that M. and Madame GOLD-SCHMIDT'S THIRD MISCELLANEOUS CONCERT is fixed to take place at the Hanover Square Rooms on Monday evening, Feb. 11. Conductor, M. Benedict. Stalls numbered and reserved, One Guinea, which will be appropriated according to the order of application. No more will be issued than the room can conveniently accommodate. To commence at eight o'clock precisely. Application for Tickets to be made at Mr. Mitchell's Royal Library, 33 Old Bond Street.

SACRED HARMONIC SOCIETY,

Exeter-hall. On Friday next, 15th Feb., will be performed, for the first time in London, Mr. COSTA'S ORATORIO, ELI, under the direction of the Composer. Vocalists—Madame Ruderordoff, Miss Dolby, Mr. Sims Reeves, Mr. Smith, Mr. Weiss and Mr. Thomas. The orchestra on the usual scale, comprising nearly 700 Performers. Tickets at the Society's Office, No. 6, in Exeter Hall.

HANOVER SQUARE ROOMS.—A

LECTURE will be delivered, on the 12th of February, 1856, at Half-past 8 precisely, by the Rev. THOS. HELMORE, M.A., Priest in Ordinary to Her Majesty's Chapels Royal &c., on the ANCIENT MUSIC of the CHURCH, illustrated by a Select Choir and the Children of Her Majesty's Chapels Royal. Geo. Hills, Esq., will preside at the organ. Tickets may be obtained at the Library of the St. James's Literary and Scientific Society, 15, Clifford Street, Bond Street, at 1s.; reserved seats, 2s.; and stalls, at 3s. each.

ST. MARTIN'S HALL.—BEETHO-

VEN'S MASS in C, and MENDELSSOHN'S HYMN OF PRAISE, will be performed under the direction of Mr. John Hullah, on Wednesday Evening, Feb. 20th; principal Vocal Performers, Mrs. Sims Reeves, Miss Banks, Miss Palmer, Mr. Sims Reeves, Mr. Thomas. Tickets, 1s.; Galleries, 2s. 6d.; Stalls, 5s., may be had of the music-sellers, and at St. Martin's Hall.

NEW PHILHARMONIC SOCIETY.

Subscribers and the public are informed that the CONCERTS will commence in April next. Subscription £2 2s. (reserved seats); and £1 1s. the gallery.

ROYAL SOCIETY of MUSICIANS,

founded 1738, for the Support and Maintenance of Aged and Indigent Musicians, their Widows and Orphans.—It is respectfully announced that the ONE HUNDRED and EIGHTEENTH ANNIVERSARY FESTIVAL will take place on Thursday, March 6, 1856, in the Freemasons' Hall.

President of the day, the Right Hon. the Earl of WESTMORELAND.

Further particulars will be duly announced.
62, Newman Street. JOHN A. IRELAND, Sec.

MISS BIRCH has the honour to announce to the Nobility and Gentry that she has returned to town for the season, and has recommended her lessons in Italian and Sacred Singing, at her residence, 88 Baker-street, Portman-square. Miss Birch attends schools and private families.

WILBYE COOPER, 93, Park Street,
GROSVENOR SQUARE.

MISS LASCELLES begs to inform her Friends and Pupils that she has returned from her tour in the provinces, and will be happy to resume her teaching as usual. Address, 28 York Buildings, New Road.

MADAME JULIE DE SZCZEPANOWSKA

will give her Second Subscription Concert on Tuesday, 12th February, in the Town Hall, Manchester, under the patronage of the Worshipful the Mayor, and Lieut.-General Sir Harry Smith, Bart. G.C.B. Vocalists—Miss Helen Taylor (R.A.M.) and M. Charles Guilmette. Instrumentalists—Madame Szczepanowska, Mr. C. A. Seymour, and Signor Piatti. Accompanist—Mr. D. W. Banks.

MISS HUGHES (R.A.M.) Vocalist

who has just returned to town from a very successful tour in the North of England, with Mr. Ellis Roberts, Harpist to H.R.H. the Prince of Wales, will be happy to receive engagements for Oratorios or Concerts.

Address—69 Great Queen-street, Lincoln's Inn-Fields.

MISS BESSIE DALTON begs to announce

that her engagement with the Royal Panopticon (after being again and again renewed, until the 190th time had been reached) terminated on Saturday last.

60 Princes-street, Leicester-square, Feb. 4.

MR. ELLIS ROBERTS, Harpist by

appointment to His Royal Highness the Prince of Wales, will give his popular HARP ENTERTAINMENTS, February 12th, Gravestend; 14th, Sevenoaks; 15th, Tunbridge. Vocalist, Miss Hughes, Royal Academy. For particulars address 6 Eldon Street, Finsbury Square.

MR. THOMAS (late of Worcester)

begs to inform his friends and the musical profession that he now resides at 19 Hampshire-terrace, Camden-road-villas.

MR. BALFE begs to announce to his

Friends and Pupils that he has arrived in London for the season. All communications to be addressed to his residence, 11 Cork-street, Burlington-gardens.

MR. H. C. COOPER (Violinist) will,

with his Pupil, Miss MILNER (Vocalist), who has created so great a sensation throughout the Provinces during the last few months, return to town for the season on the 23rd of February. All communications to be addressed to Mr. Cooper, 44 Upper Charlotte-street, Fitzroy-square.

MONS. L. O. PRAEGER, Professor

of Music, Park-row, Nottingham, gives Instruction on the Violin, in the style of Louis Spohr; on the Piano-forte, in the style of Beethoven and Mendelssohn. Singing taught in the German, French, and Italian styles, &c.

Theatrical Announcements.

THEATRE ROYAL, DRURY-LANE.

Lessee, Mr. E. T. SMITH.—Acting-manager, Mr. Charles Matthews.—Stage-manager, Mr. Robert Roxby.—The Scenery by Mr. William Beverley.—The box office open daily from ten to six o'clock, under the superintendence of Mr. Edward Chatterton.—The performances terminate each evening at half-past eleven. A morning performance of the grand pantomime every Tuesday during Lent, at 2 o'clock. Owing to the mighty overflow to witness the first comedian, and the best boy's pantomime ever produced, ladies and gentlemen are solicited to book their places early to prevent disappointment. On Monday, Feb. 11th, and during the week, will be performed "The Great Gun Trick." By Professor Charles Matthews, the Wizard of the S.S.W. by S., assisted by Messrs. Tilbury, Templeton, Worrall, and Miss Ennis. To conclude with the Grand Comic Christmas Pantomime of "Hey Diddle Diddle; or, Harlequin King Nonsense and the Seven Ages of Man." The scenery painted by Mr. William Beverley. Two Harlequins; two Columbines; two Pantaloons; two Sprites; two Clowns, Harry Boleno and Tom Matthews; Principal Dancer, Miss Rosina Wright; the Sprite of Common Sense, Miss Fanny Reeves.

To assist in giving the



THEATRE ROYAL COVENT-GARDEN.

Seats must be secured early or no room is attainable. Monday, Feb. 4th, and during the week, the great and most successful Pantomime of YE BELLE ALLIANCE; or, Harlequin Good Humour and Ye Fields of the Cloth of Gold, with other entertainments. The box-office is open daily from eleven till five, under the direction of Mr. O'Reilly. The performances now terminate each evening before twelve o'clock.

THEATRE ROYAL, HAYMARKET.

Under the Management of MR. BUCKSTONE.—Every evening, the Pantomime of THE BUTTERFLY'S BALL and THE GRASSHOPPER'S FEAST. Lady Silverwings, Miss Fanny Wright; the Wasp, Mrs. Coe; the Spider, Master Carroll; and the Grasshopper, Mr. Driver; Harlequin, M. Milano; Columbine, Miss Brown; Pantaloons, Mr. Mackay; Clown, Mr. Appleby.—Stage-manager, Mr. Chippendale.

THEATRE ROYAL, ADELPHI.—Proprietor and Manager, Mr. B. WEBSTER. Director, Madame CELESTE.—The greatest success and crowded houses. Every evening, the highly popular burlesque and comic Pantomimes of JACK and the BEAN STALK; or, Harlequin and Mother Goose at Home Again; Jack and Harlequin, Madame Celeste; Mother Goose and Columbine, Miss Wyndham; Clown, Mr. Garden; Pantaloons, Mr. C. J. Smith. The characters by Messrs. Paul Bedford, J. Bland, Romer, Miss M. Keeley, Miss Arden, Miss Kate Kelly.

ROYAL OLYMPIC THEATRE.—Lessee and Manager, Mr. ALFRED WIGAN.

Every evening the new and doubly-moral, though excessively old, melodramatic fairy Extravaganza, entitled THE DISCREET PRINCESS; or, The Three Glass Distaffs. In which Messrs. Emery, F. Hobson, H. Cooper, Miss Marston, and Miss Maskell, will appear.

THEATRE ROYAL, SADLER'S WELLS.—Under the Management of Mr. PHELPS.

To conclude every evening with HARLEQUIN and PUSS in BOOTS; or, The Ogre of Rat Castle, and all the World and his Wife. Harlequin, Mr. C. Fenton; Columbine, Miss C. Parkes; Pantaloons, Mr. Naylor; Sprites, Masters R. and N. Deulin; Clown, Mr. Nicolo Deulin. Box-office open from eleven till three under the direction of Mr. Austin.

ROYAL SURREY THEATRE.—Lessee, Messrs. SHEPHERD and CRESWICK.

During the week the grand annual Surrey Pantomime, entitled A PRINCE OF PEARLS; or, Harlequin and Jane Shore. Arranged and produced under the sole direction of Mr. Shepherd. History, Mr. Norman; Pantomime, Miss Conway; the Grape Queen, Miss F. Young; Prince of Pearls, Miss E. Sanders; Old Christmas, Mr. Butler; Harlequin, Mr. R. H. Kitchin; Clown, Mr. Buck; Pantaloons, Mr. Bradbury; Columbine, Miss Maria Meriton.—Acting-manager, Mr. C. A. Calvert.

ROYAL PRINCESS'S THEATRE.—Under the Management of Mr. CHARLES KEAN.

This Evening THE CORSICAN BROTHERS.—The Pantomime of the MAID AND THE MAGPIE every evening.

ASTLEY'S ROYAL AMPHITHEATRE.—Lessee and Manager, Mr. WILLIAM COOKE.

Mondays, and all the week, the Pantomime of HARLEQUIN ST. GEORGE and the DRAGOON; or, The Seven Champions of Christendom. After which the SCENES in the CIRCLE. Including the elegant performance of Miss Kate Cooke, surnamed La Fleur de l'Arène. The sagacious elephants will appear every evening.

NOTICES, &c.

TO ADVERTISERS.—To facilitate the calculation of the Price of Advertisements, the Proprietors of THE MUSICAL GAZETTE have adopted the following simple and moderate scale:—

The first three words	6d.
For every subsequent twelve words, or less	6d.

For example—An Advertisement of fifty-eight words would cost 3s.

MR. BRIGGS. We shall be happy to forward your letters.

AN OLD MEMBER OF THE CECILIAN SOCIETY is thanked for his kind expressions, he may be assured that efforts will be made to assist Amateur Societies.

JUBAL. You will henceforth receive a copy. Pardon the neglect. Your kind offer is accepted, and Friday morning is the latest time for the receipt of news; even this is inconveniently late, and the earlier in the week that copy arrives the better shall we be pleased.

C. KEMPTON. We are not acquainted with the names of any candidates for the Professorship of which you speak.

W. M. R. The list of anthems we printed last week went under "Hereford" in error. We selected them from various cathedral lists merely to show what anthems are adopted in different parts of the kingdom.

THE MISSES BLAKE can obtain the MUSICAL GAZETTE by ordering of any news-vendor, giving the address of our Office; but we do not think they would receive it so early as by post, the subscription for which is four shillings per quarter.

J. T.—Manchester. Your "notes" shall be returned if we do not make use of them.

C. M. E.—Brighton. Shall be happy to hear from you.

H. RAUTENFELD. We cannot advise you concerning your music. Publishers will not buy of a strange author. If you will send your MSS. to us we will let you know the expense of printing them, if you think of undertaking one or more on your own account.

OUR reviews are again unavoidably postponed.

We have received so many applications for accounts to be sent, that we beg to state that Post Office Orders for 3s. (town subscribers) or 4s. (country) may be made payable to JOHN SMITH, Charing Cross Office. We are very happy to receive payment in advance, but do not require it.

Every exertion will be made for the punctual delivery of the GAZETTE: complaints on this subject should be sent direct to our Office.

SUBSCRIPTIONS RECEIVED.

MR. M. (Landport) A. C. T. "YES." MISS M. A. J. W. M. R.

THE MUSICAL GAZETTE

LONDON, FEBRUARY 9, 1856.

THOUGH the centenary of the birth of MOZART was suffered to pass unnoticed and uncommemorated by the London Societies, it received a celebration at the CRYSTAL PALACE, where music has, since the erection of the building, been very indifferently represented; let us hope that this display of spirit—trifling though it be—and desire to pay tribute to the memory of a great composer may be an earnest of good things to come, in the shape of improved musical arrangements, and a determination to give the best rendering of the best compositions. Folk from abroad, and from our own provinces, who visit the Crystal Palace—astounded at its gigantic proportions, and charmed with the numerous objects of interest which it contains—naturally expect that the music should be in unison with the grandeur of the entire scheme, but how little pains have been taken to place music on even a respectable footing! To be sure, there was a performance on a most extensive scale the day the building was opened: the largest orchestra ever assembled in this country, comprising (in the choir) the leading vocal artistes of, at least, England, France, Italy, and Germany, and, in the instrumental portion, a combination of military and concert performers unprecedented in numbers or talent, executed some of the grandest music that could be selected, with stupendous and exciting effect; but many months have elapsed, and no attempt has been made to institute an occasional great choral and instrumental gathering.

Under the impression that so large a building required an abundant amount of sound to fill it, the directors started a band of some sixty performers on the shrillest instruments that could be obtained, and appointed a band-master that no one had ever heard of, giving him the imposing title of "Music Director," when many

a well-tried musician, with hard-earned and well-deserved metropolitan fame would have been proud to have undertaken Herr Schallehn's duties at a less amount of salary than was paid to that inexperienced person, who only once attempted the management of a gathering of military bands, and—totally failed. We, upon the whole, found little fault with Herr Schallehn as a band-master; we blame the directors for not, at the outset, appointing a well-known Musical Conductor, whose reputation would have been at stake, and who would have taken care that the musical performances were worthy of so vast and truly national an undertaking, and so great and truly musical a nation. With the princely sum that was expended upon the musical arrangements for the first year, something more might surely have been done than what one can hear six months out of the twelve at the Regent's Park every Saturday, Kensington Gardens every Tuesday and Friday, and every morning at the Parade ground. Our parenthetical remarks have been somewhat lengthy, but the fact of the Crystal Palace having the honour of being the chief celebrant of the centenary of Mozart's birth, forces upon us the grievous reflection of how little has been done to represent music since the completion of the building.

Let us proceed to record what was done on the 26th ult.

The concert took place, as is usual on Saturdays, in the North Wing, and the advertisement of the selection from MOZART's compositions attracted visitors to the additional number of nearly 1,200, there being about 1,800 persons in the building.

This was the programme:—

1. Overture. "Idomeneo."
2. Duet.—"Dove Scorre." Miss Grace Alleyne and Miss Palmer.
3. Sonata in B flat. Pianoforte and Violin. Mr. W. H. Adams and Mr. Manns.
4. Song.—"Batti, Batti." Miss Alleyne. Violoncello Obligato, Mr. W. F. Reed.
5. Pianoforte Sonata in F. Mr. George Russell.
6. Song.—"Io ti Lascio." Miss Palmer.
7. Allegro, from the Concerto in D minor, for Pianoforte and Orchestra. Piano.—Master John Francis Barnett.
8. Recitative and Aria.—"Non Temer." Miss Alleyne. Violin Obligato, Mr. Manns.
9. Scena and Aria.—"Ah Questo Seno." Miss Palmer.
10. Andante and Finale, from the Symphony in E flat.

To which the following remarks were appended; of sufficient interest, we think, to warrant our reprinting them for the perusal of the many absent:—

"As the Hundredth Anniversary of the birth of Mozart occurs tomorrow—Sunday, the 27th of January—an attempt has been made to celebrate the occurrence, by selecting the programme of this day's concert entirely from his works, with the view of giving, as far as time and circumstances will permit, a specimen of the chief of those various styles of music in which he was so supreme a master. Opera and religious music are necessarily unrepresented; but the programme includes his earliest Overture of importance, and a part of one of his last Symphonies, as specimens of his Orchestral writings; a composition giving an admirable idea of his method of combining the Piano and solo stringed instruments; a movement from a Concerto for the Piano, accompanied by the full band; a lovely Sonata for the Piano solo, and some vocal works, each of which has been chosen to illustrate a different style or a different period of his career.

"No one has excelled more than Mozart in all styles and kinds of musical composition; from Cradle songs and burlesque catches, to the highest Religious music, he wrote in all, and in all with first-rate excellence. His Sonatas and Pianoforte pieces are the delight of everybody, from the school-girl to the veteran composer. His Quartets and Quintets hold their ground against the master-pieces of Beethoven and Mendelssohn: no Opera fills the theatre like Don Juan, and few sacred compositions are more admired than the Requiem.

"But there is one distinction which Mozart's music enjoys beyond all others—and which on an occasion like this it is pleasant to remember—namely, that of bringing the composer almost as it were before his hearers, and inspiring them with a sort of personal affection for him. This remarkable effect has been often noticed, and will be corroborated by every one acquainted with the music of Mozart. It is also so genial and so appreciable, and appeals so to all tastes, that as we hear it, we seem to be forming an acquaintance with one of the pleasantest of companions—such a companion as Mozart is said by all his friends and contemporaries to have been.

The following outline of Mozart's rapid career is taken from the "Handbook to the Portrait Gallery of the Crystal Palace."

"WOLFGANG AMADEUS MOZART, Born at Salzburg, 1756; Died at Vienna, 1791; aged 35.

"The most renowned of German musical composers. His father was a musician, and he himself the greatest musical prodigy that ever lived. Music is still in existence composed by him at four years old, and before he was eight a harvest was in reaping by his family, who travelled over Germany to exhibit his astounding performances. In 1764 he was in England, playing before the King and Court. In 1769 he produced an Opera, being then 13 years of age. At 15 he was in Italy, creating wonder by works which rivalled those of the great Italian masters. Medals were struck in honour of young Orpheus in the land of art and song. He was not 17 years old when he could count as his productions four Operas, an Oratorio, two Masses, and many other compositions. Mozart grew in years, and did not suffer the ordinary penalty of precocity. In him 'the child was father to the man.' The blossom became ripe fruit. In 1781 he produced his Opera of 'Idomeneo.' Then followed the 'Marriage of Figaro'; and, in 1787, his masterpiece, 'Don Giovanni,' quickly followed by the four great Symphonies. Now came sickness and the threatening of a complaint allied too frequently to unnatural intellectual development. Symptoms of consumption gave rise to melancholy; melancholy to inordinate labour—inordinate labour to speedy death. Mozart had the grave already in sight when he composed his exquisite 'Requiem.'

"In all the relations of life Mozart was blameless: he had a generous soul, and we are pained to think so rare and so richly endowed a genius should at any period of his career have suffered anguish from poverty and distress."

1. OVERTURE TO IDOMENEON.

Idomeneo was Mozart's first important and enduring opera. It was composed in 1780, after a lengthened stay in Paris, and both the subject of the opera and its treatment bear traces of the influence which the severe style of Glück—whose operas were then being played in Paris—had upon Mozart. The overture is in character with the terrible story of the piece.

3. SONATA, in B flat. Piano and Violin.

A remarkable composition, no less in itself than in the circumstances attending its production. They are thus related by Mr. Holmes:—

"Signora Strinasacchi, a violin-player from Mantua played before the Court of Vienna this spring, and obtained the Emperor's permission to give a concert in the Royal Opera-house. She soon made the acquaintance of Mozart, who undertook to write a sonata for her.

"The composition of this sonata was by some means deferred until the night before the concert. Strinasacchi, anxious for a successful appearance, then pressed to have her violin part to study on the following morning, and received it; but this was all that there was time to write. Mozart could find no opportunity to put his own part on paper. The players met in the Opera-house, and executed the sonata without any rehearsal, to the high delight of the audience, both at composition and performance. The Emperor, who was looking down on the stage from his box through a *lorgnette*, suspecting the real state of the case, sent to Mozart for the score. His astonishment was great at finding the lines of the bars only on the paper. 'What! have you ventured that again?' said the Emperor. 'May it please your Majesty,' said Mozart, 'there was not a single note lost.'

"The composer, in performing this surprising feat, had recourse only to a common expedient when pressed for time. He did the same in the sonata written for himself and Brunetti, in 1781, which was produced in an hour—from eleven to twelve at night. Though nothing is more frequent than exhibitions of musical memory, there certainly is, in the power to retain a *newly invented* composition with accuracy, matter for very just and reasonable admiration. It is almost as though we should

ask a great extemporaneous performer, on his concluding a piece, to repeat what he had played. Such anecdotes show the extraordinary completeness of his conceptions, and prove that he could both imagine and retain the whole of a composition before putting a single note upon paper."

This fine Sonata is rarely if ever performed in public. In this it shares the fate of many other masterpieces of the Classic writers, which are suffered to lie on the shelf, while others which give more opportunity to the player for display are hackneyed and worn threadbare.

5. SONATA in F. Pianoforte.

One of the latest, and at the same time most elegant and characteristic of Mozart's Pianoforte works.—Composed January 3, 1788.

7. ALLEGRO (First movement) from the Concerto in D minor, Piano and Orchestra.

Generally considered as the finest of Mozart's many Pianoforte concertos. It was first played by the composer at Vienna, on the 11th of February, 1785. He had as usual put off writing it till the last moment, and we learn from a letter of his father, that it was not finished in time to allow of a rehearsal. He writes, "Wolfgang played last night a new and admirable concerto, on which the copyist was at work yesterday when we arrived. Your brother had not even time to play over the Rondo, because he was obliged to look through the copying. It is in D minor." Imagine the skill and confidence of a man who could commit such a work as this to the world without giving himself time even to hear it played, or to try over his own part.

It was at a concert on the following night, at the house of Madame Laschi, that Mozart played a Concerto which he had composed five or six nights before at Paris, and which was so extraordinary a performance, that the Emperor himself "waved his hat and cried 'Bravo, bravo, Mozart!'" This was the day, too, on which old Haydn broke out as follows—an unusually impassioned speech for a man of his quiet, shy nature:—"Before God, sir, and as a man of honour, I declare that I look upon your son as the greatest composer that I ever heard, both in taste and ability."

8. ARIA, "Non temer."

These words must have been favourite ones with Mozart, for he has left two fine compositions to them. One of these in E flat is for a Soprano voice and orchestra, with the accompaniment of Pianoforte obbligato; and we find from a memorandum in Mozart's autograph catalogue, that it was written on the 27th of December, 1786, "for Madlle. Storace and me." It is not, however, so charming a composition as that now performed, in which the Violin is the solo instrument.

10. ANDANTE and FINALE, from the Symphony in E flat.

Here we have a specimen of Mozart's matured powers in the highest range of instrumental composition. It is the second of the four great works on which his reputation as a writer of Symphonies is founded, and was composed in 1788." This was the culminating period of Mozart's genius. In 1787 we find named in the Catalogue two of the great Violin Quintets, and the Opera of "Don Giovanni," besides a host of smaller compositions; and in 1788, a Pianoforte Concerto; a Trio; on the 26th of June, the Symphony in E flat; on the 25th of July, the Symphony in G minor; and on the 10th of August, that in C, known in England as the "Jupiter." Three of these masterpieces in less than seven weeks! Well may his biographer tell us of "inordinate labour" leading to "speedy death." What must have been the strain on intellect and memory, head and hands, consequent on the production of three such works in a space of time barely sufficient, one would think, for writing them down.

The circumstances which necessitated such fearful exertion on this and many other occasions in Mozart's life, we have no means of ascertaining. Whatever they were, they were in accordance with a common custom of Nature. She seems to delight in condemning her most gifted sons to an ordeal the very reverse of that which we should anticipate. It seems equally true in Art and in Morals, that it is not by indulgence and favour, but by difficulty and trouble, that the spirit is formed; and our Davids, Shakespeares, Dantes, Mozarts, and Beethovens, must submit to processes which none but their great spirits could survive—to a fiery trial of poverty, ill health, neglect, and misunderstanding—and be "tried as silver is tried," that they may become the teachers of their fellow-men to all time, and shine, like stars in the firmament, for ever and ever.

The best Biographies of Mozart are, "Mozart's Leben," Von Alexander Oulibicheff, in three volumes. Stuttgart, 1847. "The Life of

Mozart, including his Correspondence," by Edward Holmes. London, 1845.

Much interesting criticism on his works is contained in "Beethoven et ses Trois Styles," par A. W. Lenz. Petersburg, 1851.

The plan of giving brief analytical remarks upon each piece in the programme, which, we believe, originated with the New Philharmonic Society, is commendable, and enhances the enjoyment of the music, or, at all events, excites an interest in each piece which would probably not otherwise be felt by each individual in an audience necessarily varying in its musical developments. With regard to the arrangement of the programme, the two movements of the Symphony should have been placed in the early part; and we additionally think that the Symphony might have been given entire, without fear of flagging attention.

It would seem that the almanac at the Crystal Palace does not record the fact of FELIX MENDELSSOHN BARTHOLDY having been born on the 3rd of February, 1809, for on Saturday last only one of his compositions appeared in the programme, viz: "The first violet," sung by Miss DYER.

At the ROYAL PANOPTICON, Leicester-square, both MOZART and MENDELSSOHN have been celebrated in some sort; we append the MENDELSSOHN programme (though it contains nothing but what is pretty well known to the admirers of his works), for such commemorations on any scale are an index of the respect in which a composer is held, and an additional incitement to many to study his writings.

Organ Sonata No. 1.

Part Songs	..	{ "I would that my love." } Miss Clari Fraser and "May bells." { Mrs. Theodore Distin.
Song	..	"The garland" .. Mr. W. J. Fielding.
Part Songs	..	{ Serenade .. :: :: } Orpheus Glee Union.
Song	..	"Love and Wine" ..
Aria	..	{ "The first violet" .. Miss Clari Frazer. "O rest in the Lord," { Mrs. Theodore Distin. (Elijah)
Psalm XLIII	..	Miss Clari Fraser, Mrs. Theodore Distin, and the Orpheus Glee Union.
Aria	..	{ "O God, have mercy," { Mr. Theodore Distin. (St. Paul.)

Organ Sonata No. 2.

The clever organist of the Institution, Mr. Edmund Chipp, also performed, in the course of the day, the 3rd, 5th, and 6th Sonatas for the organ, the slow movements from the 3rd and 4th Symphonies, and the Preludes and Fugues in C minor and G, from the set of three dedicated to Attwood.

All who have the opportunity of perusing this Number of our Journal are earnestly requested to send in their names as Subscribers direct to the Office, 4, Falsgrave Place, Strand; or, if they prefer obtaining the Musical Gazette through their Booksellers or News-venders, an intimation that they have so done will be gratifying to the Proprietors.

Metropolitan.

BEAUMONT INSTITUTION.

THIS establishment is celebrated for giving some of the best miscellaneous concerts in London, at a very moderate rate of admission. The third concert of the season was given on Monday last, and the services of some of the best vocal celebrities were retained, including the well-known names of Miss Dolby and Mr. Sims Reeves, with Mr. J. L. Hatton at the pianoforte, and Mr. Viotti Collins as solo violinist. The names less familiar to an Eastern audience were Miss Lucy Escott, imported for Drury Lane by Mr. E. T. Smith, Miss Robertson Stage (her first appearance),

and the new Yorkshire bass, Mr. Winn. There was a crowded auditory, who testified their entire satisfaction with the programme by encoring ten pieces out of twenty-two, viz: the *Valzer* by Strauss, arranged by Venzano, and rendered popular by the singing of Madame Bosio and Madame Gassier, done on this occasion by Miss Escott; a new song by the same lady, "I'll make him speak out;" Linley's ballad, "Thou art gone from my gaze," by Miss Dolby (who, in the re-demand, substituted the same composer's "Ida"), and "Minnie;" "Di pescatore," and a new ballad of Frank Mori's, "Good Morrow," by Mr. Sims Reeves, who, for the former, substituted Hatton's "Good bye, sweetheart;" Weiss's setting of "The Village blacksmith," sung by Mr. Winn, and a song of his own, "Nothing more." The "Carnaval de Cuba," succeeded by the "Carnaval de Venise," cleverly played by Mr. Viotti Collins, and "Robin Hood and the Abbot," given with much humour by the composer (Hatton), who followed the plan of substitution, and sang another of his songs, "Tom the Tinker." Mr. Hatton has not a large voice; but his excellent musicianship stands him in good stead, his pianoforte accompaniment being of the neatest description. He was announced for a pianoforte solo, but it was withdrawn from the programme.

We consider the Committee of the Institution entitled to much praise for the spirited manner in which they cater for the entertainment of their supporters; musically, there remains something to be done; the programme lacks variety, and concerted music is beginning to be so thoroughly appreciated even by mixed audiences, that trios and quartets might be introduced with perfect safety; indeed, there is almost a rage for glees and part-songs at the present time, of which concert givers should take advantage. The programme of Monday last contained neither trio nor quartet, the only variation from song, ballad—song, ballad, aria, &c., &c., being Balfe's beautiful duett, "Think a Sailor is faithful," from his little-known opera of *Geraldine*, and another from *Tancredi*.

ROYAL PANOPTICON.

We have great pleasure in recording the programme of the Mozart Centenary Commemoration at this Institution, which took place on Monday, January 28, under the direction of Mr. H. T. Chipp, organist to the Institution. The following compositions were performed during the day upon the Grand Organ:—

Aria, "Deh amore porgi ristoro," Le Nozze di Figaro.—Andante from Quartett No. 6.—Andante from Quartett No. 7.—Sonata in A—Chorus, "Pignus Future." From a Litany.—Aria, "Placido è il mar." Idomenèo.—Marcia, Aria e Coro. "Possenti Numi." Il Flauto Magico.—Chorus of Priests, "Grand' Isi! Grand' Osiri." Il Flauto Magico.—Grand March. Idomenèo.

In the evening the following selection was presented:—

Marcia, Aria e Coro. "Possenti Numi." Il Flauto Magico. (Mr. Theodore Distin and the Orpheus Glee Union), accompanied on the Organ.—Aria, "Voi che sapete." Le Nozze di Figaro (Miss Bessie Dalton). Fantasia e Sonata in C minor. Op. 11. Pianoforte. (Mr. Wilkinson).—Aria, "Il mio tesoro." Don Juan. (Mr. W. J. Fielding).—Chorus of Priests, "Grand' Isi! Grand' Osiri." Il Flauto Magico. (Orpheus Glee Union), accompanied on the Organ.—Andante. Op. 86. Pianoforte and Flute. (Mr. Wilkinson and Mr. Benjamin Wells). Duetto, "Là Dove prende Amor ricetto." Il Flauto Magico. (Miss Bessie Dalton and Mr. W. J. Fielding).—Fuga, "Kyrie Eleison." Requiem. Grand Organ. (Mr. E. T. Chipp).

BALFE has returned to London, after an absence of four years, passed in Italy, Germany, and Russia. He has everywhere been received with the distinction due to his genius and reputation, and has fully sustained the musical honour of his country. His chief works have been produced at the principal continental theatres: the *Bohemian Girl*, in particular, gained a popularity at Vienna, Berlin, Frankfort, Trieste, and other places, little inferior to that which it had enjoyed in England. As a composer, Balfe has not been inactive during his absence. At Trieste he produced his last opera, *Pittore e Duca*, which had complete success, and is esteemed one of his best works. Among other things, he has written a series of twelve duets, the poetry being selected from the most beautiful lyrics of Longfellow. They are already transferred from his portfolio to a London publisher, and will be brought out forthwith. He is engaged in directing the studies of his youngest daughter, whose voice and talents give promise of the highest excellence.

A CONCERT was given at the Hanover-square rooms yesterday evening week by Signor Operti, pianist to the King of Sardinia, for the benefit of the families of Piedmontese soldiers killed or wounded in the Crimea. Miss Dawson, a pupil of the *beneficier*, performed; and Signor Paggi gave a fantasia on the oboe. Military music was contributed by the bands of the Blues and 1st Life Guards. The Sardinian ambassador was present, and the concert was tolerably well attended.

THE BOW AND MILLE-END HARMONIC SOCIETY gave a performance of the *Messiah* at the Beaumont Institution on Thursday week. Mr. E. J. Hopkins (of the Temple Church) presided at the organ.

CRYSTAL PALACE.

In our last week's notice of the Saturday Concert an error occurred; Mr. Ball's name being printed Hall. We gladly rectify this; Mr. Edwin Ball, the Director of the Orpheus Glee Union, is entitled to publicity and praise for getting up so good a party.

The following is the return of admissions for six days, Feb. 1 to 7:

		Admission on Payment.	Season Tickets.	Total.
Friday,	Feb. 1 ..	..	589	190
Saturday,	" 2 ..	..	76	919
Monday,	" 4 ..	..	778	241
Tuesday,	" 5 ..	..	711	221
Wednesday,	" 6 ..	..	523	153
Thursday,	" 7 ..	..	527	165
Total ..		3199	1889	5088

JENNY LIND.

AND have you not been to the PHILADELPHIEON?

That's Exeter Hall, if you please, in the Strand,
Where McHowl and McBlare keep a Protestant eye on
The lady in red, and the Pope's brazen band.
But don't go for that—go to Jenny Lind's concerts—
A far better sight will be set for your view,
Mrs. Jenny in white, and Miss Dolby in lilac,
Mrs. Messent in pink, and Miss Williams in blue.
Our own darling Jenny, who comes on the platform
To warble the best of our Mendelssohn's strains,
A trifle, it may be, more slight than she left us,
Worn down, let us hope, by the weight of her gains.
She comes, with *Amina*'s old smile on her features,
And down sit four ladies—distinct in their hue—
Mrs. Jenny in white, and Miss Dolby in lilac,
Miss Messent in pink, and Miss Williams in blue.
And the marvellous voice, unclipped in its glory,
Comes forth like a spirit commission'd for good,
Whether sparkling in air like the spray of a fountain,
Or gushing in silver abroad like a flood.
To sermons, like Caird's, be all honour—yet Jenny
Can say to the stall what he says to the pew,
As she sings, all in white, with Miss Dolby in lilac,
Miss Messent in pink, and Miss Williams in blue.
We don't quite forgive her, our darling *Amina*,
For quitting the stage where her triumph was won,
And never had patience to ascertain whether
Through bishop, or husband, or whom, it was done.
We hope she'll come back, and meantime we're delighted
To hear in *Elijah* what things she can do,
As she sings there in white, with Miss Dolby in lilac,
Miss Messent in pink, and Miss Williams in blue.
She brought out our tears as she shudder'd in sorrow,
And dried them away with the flash of her joy,
As Zarephath's widow alternate lamented
The death, and rejoiced over the life of her boy.
And never was justice more amply accorded
To the exquisite strains of the wonderful Jew,
Than by Jenny in white, and Miss Dolby in lilac,
Miss Messent in pink, and Miss Williams in blue.
But her place is the stage, from whose art she still borrows
The glance, and the pathos, the gesture, the thrill;
And we'll bet Mr. Mitchell he opens the Opera
One day, with her fortunate name in his bill.
Yet still we shall have at the PHILADELPHIEON
A voice that's as liquid and clear as the dew,
Miss Dolby's, who sang in contralto and lilac,
With Miss Messent in pink, and Miss Williams in blue.

OPENING OF THE BRITISH MUSEUM ON SUNDAYS.—On Tuesday, Sir J. Walmsley gave notice in the House of Commons, that on the 19th inst., he would move a resolution that, "in the opinion of this house it would promote the moral and intellectual welfare of the people, if the British Museum and similar establishments were opened to the public after Divine Service on Sunday mornings."

Provincial.

BATH.—A capital "Pump Room Concert" took place on Saturday last, supported in the vocal department by Miss Hughes and Miss Milner, and in the instrumental by Ellis Roberts and Mr. H. C. Cooper, whose performances were much admired. Miss Hughes gained applause for her rendering of "Bid me Discourse," and Miss Milner was encored in "Kathleen Mavourneen."

BRIGHTON.—On Thursday and Friday week, Miss P. Horton (now Mrs. Reed) and her husband repeated the entertainment of "Illustrative Gatherings" at the Pavilion. Her sway over the sympathies (especially the lighter ones) of her audience was manifested throughout. She kept them interested, and dismissed them satisfied. The genial, full-blown volubility of Mrs. Myrtle, and the quaintly interjected laugh of Sir John Quil, are so felicitously given as to merit fully the hearty, unquestioning welcome which they receive. The entertainment is not a little promoted by the musical element that is mixed up with it—the lady's rich and charming voice, seconded orally and instrumentally by her husband, does wonders towards the success that is achieved. The room, on both occasions, was entirely filled by a highly respectable and intelligent company.

Mr. Frederick Wright has engaged Mrs. Kemble to read the *Midsummer Night's Dream*, on Monday next, and on Tuesday *King Lear*.

CANTERBURY.—Anthems performed during the week at the Cathedral:

"Wherewithal shall a young man?" Boyce; "Grant, we beseech thee," Earl of Abingdon; "Moses and the children of Israel," "The Lord is a man of war," "The horse and his rider," Handel; "Hear my prayer," Kent; "Praise the Lord, O my soul," Greene; "O give thanks," Aldrich; "Rejoice in the Lord," Purcell; "Put me not to rebuke," Croft; "By the waters of Babylon," Boyce; "Try me, O God," Nares.

Mr. Lawler sang at the Old Established Catch Club on Wednesday. Mr. Longhurst is the conductor of these meetings. There are many Societies, whose names are rendered inappropriate by a departure from the style of music which they were originally intended to represent. Out of thirteen pieces in Wednesday's programme, there were only two glees; so that if it were called a "Glee and Catch Club," it would scarcely deserve its name. This Society meets every Wednesday from October till March. The President for the year is E. Holtum, Esq.

CHICHESTER.—On Monday evening, a concert was given at the Assembly Rooms, by Messrs. Bishop and Pillow, Lay Vicars of the Cathedral, which was very well attended. Songs, duets, and glees were sung by them, Mrs. Pillow, and Mr. Weller; and solos on the clarinet and cornet à pistons were given by Mr. Davies and Mr. Bishop. Mr. Kirchner, of Brighton, presided at the pianoforte.

CLIFTON.—Jenny Lind's concert, at the Victoria Rooms, yesterday week (albeit the prices were placed at the top of the scale), attracted an audience which filled the great saloon from end to end—indeed, had it been possible to have met the public demand, a building of twice the capacity might have been as readily crammed. All the rank and fashion of the neighbourhood were there, nor had the poor and lowly been forgotten. A tribune was set apart for the inmates of the Blind Asylum, and the appearance of these unfortunate children of darkness amidst the gay assemblage, so touchingly suggestive as it was of Madame Goldschmidt's proverbial kind-heartedness, was hailed with marked applause. In the *scena* from *Der Freischütz* (sung in German), Madame Goldschmidt showed her high dramatic powers, giving the *adagio* with the tenderest solemnity, and infusing into the conclusion of the *aria* the most thrilling joyousness. "The Bird Song," and "The Echo Song," admitted of a display of those re-

markable powers of throwing out and absorbing, as it were, the voice, and of that peculiar gushing trill, in which Madame Goldschmidt has no competitor. It may interest the ladies to know what sort of a man is Jenny Lind's husband. He appears about thirty-three or thirty-four years of age, rather under the middle stature, with a pale, anxious-looking face, somewhat Jewish in its character, and in his manner is unaffected almost to awkwardness. He is a fine pianoforte player, but his style is rather neat and finished than powerful or brilliant. There were crowds around the Victoria Rooms, to see the fair cantatrice on her passage to and from the concert.—*Bath Chronicle*.

Mr. H. C. Cooper's annual concert takes place at the Victoria Rooms on Monday week, under excellent patronage. The names of Haydn and Hummel are erroneously printed in the programme : this is careless.

CREWKERNE.—The re-organisation of the Musical Society proceeds very satisfactorily. Mr. Sparks, the president, has headed a subscription list for the purchase of a harmonium with £10, and other gentlemen have intimated their willingness to give pecuniary help to the carrying out of the proposed arrangements.

Mr. George Buckland gave a lecture on Vocal Music last evening.

DOVER.—On Tuesday evening last Herr Schulthes gave a gratuitous lecture at the Philosophical Institution upon the compositions of Bach, Handel, Mozart, Haydn, Beethoven, and Mendelssohn. The lecture, beautifully written by himself, was delivered with great effect, and the pianoforte illustrations were rendered in the style of a true artist. The room was completely crowded, and many persons were unable to obtain admission. This was a compliment justly due to the lecturer, who, independent of his musical attainments as a pianist and composer, has, by his gentlemanly bearing, insured the esteem of all who know him.

DUBLIN.—Felicien David's symphonic ode "The Desert" was produced yesterday week by the Antient Concert Society. Considerable curiosity had been excited by the announcement of this work, and the room was, in consequence, very respectably filled, though not to the same extent as at the last University Concert. "The Desert" is called "a descriptive ode," and the composer has been as successful in carrying out the idea as any writer of that species of music could prove. But, after all, imitative music must, in itself, be a failure. Even when not meant to be burlesque, it generally becomes so in the end; and Haydn's representation of the tiger's leaps and the stag's horns are not much less so than the bleating and bellowing of Marcello's sheep and oxen choruses; in fact, imitation does not lie within the legitimate province of music, which should aim at producing a broad, general impression rather than a particular representation ; it should, in one word, be suggestive, instead of imitative ; and when Locke's blind man said the sound of a trumpet suggested the idea of scarlet to his mind, he prescribed the precise limits within which this species of music should be confined. Even in painting, which is of necessity an imitative art, mere facility of imitation is vulgar ; and Parrhasius's curtain, which his rival attempted to lift up, leaves us no exalted notion of his genius. So it is with music ; with the difference, however, that you must be first told it is a curtain before you can know what it means. Set the best musician to hear Beethoven's Pastoral Symphony, or Weber's "Invitation pour la Valse" for the first time, without telling him what the composer is aiming at, and we much doubt if he will exclaim at the proper time, "That is a troop of reapers, and that is the rippling of a brook ; now a storm is coming on, and now it is going off ; now they are flirting between the dances, and now he is taking her back to her mamma." So, on Friday evening, we equally doubt whether, without the aid of the "Recitations" of Dr. Waller, the audience could have guessed that the music now represented silence ; now the march of a caravan ; now the rising of the sirocco, and now, rising of the sun. By the way, these recitations deserved better treatment than they received from the lady who spoke them ; for "if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines," would have been a most necessary and wholesome premonition to the fair mimic of Mrs. Kemble. On the whole, "The Desert" made a favourable impression, and, on many accounts, deservedly so. It is light, sparkling, and frequently original, though at first giving the idea that it is the "Dead March in Saul" with variations ; and there are some portions of it, for instance, the song, "O Lovely Night," which are really most attractive and pleasing. This song was well sung by Dr. Robinson ;

at least, as far as the accompaniment allowed us to judge, for his voice was occasionally rendered almost inaudible by the *din* of the instruments behind him ; indeed, the instrumentation throughout the performance was too loud, an objection which we have often been obliged to make on previous occasions.

The second part of the concert consisted of selections from Weber's "Oberon," one of the most charming of the charming productions of Weber. Every page of the score teems with fantastic ideas, and a vein of exquisite melody runs through the work, which has rendered it an universal favourite. The solos were rendered by the Misses Cruise and Connery, and Messrs. Geary, Smith and Kelly. The Lord Lieutenant, the Marchioness of Downshire, and a large party of fashionables were present.

LEEDS.—Mrs. Sunderland takes her first benefit concert in Leeds this evening. Miss Freeman makes her *debut* before a Leeds audience. Mr. Delavanti and the full chorus, under the direction of Mr. Spark, fill up the bill of fare for the evening's entertainment.

MR. C. COWDEN CLARKE.—The admirable critic and delineator of dramatic literature, concluded his course of four lectures on the genius and comedies of Moliere at the Philosophical Hall, on Tuesday evening. At the close he bid "farewell," to his audience in a few kindly and appropriate sentences, declaring his inability to take a final leave of them. Mr. Clarke is about to take up his residence with his family, whose health requires a milder climate, at Nice ; and hence the probability of his again visiting these parts after his present tour is a remote one ; but, as he observed, he would still always cherish the hope of seeing "dear old England" again ; and as long as his faculties were preserved, his Leeds friends would be retained in cordial remembrance. Though his present tour as a lecturer in the provinces is understood to be the last in which he will, in that vocation, instruct and amuse us as he has so often and so delightfully done, we are glad to notice that Mr. Clarke has one more promised visit to Leeds, having engaged to deliver a course of lectures at the Mechanics' Institution, on his return southwards from the farewell tour he is now making.

ON THURSDAY a new organ was opened in this town, built by Mr. Holt, formerly of Bradford, but now of Leeds. The instrument is placed in Mill-hill Unitarian Chapel, and is in every way suited to the capacity of the building. In addition to various organ solos, played by the organist and builder, Mr. Holt, a selection of sacred vocal music was performed, the soloists being Mrs. Sunderland, Miss Newbound (pupil of Mr. Spark), Mr. Wilson, and Mr. Hinckleffe. There was also a chorus of about fifty voices. The organ is composed of three manuals, each from CC to G in alt., and pedals from CCC to E. It has twenty-six sounding stops, and several couplers, some being of a novel kind, besides six composition pedals. The cost of the instrument is about £550.

THE appearance of Mr. and Mrs. Sims Reeves at the Theatre Royal, Hunslet-lane, on Thursday week, under an engagement for one night only, attracted a more numerous audience than we have seen at this establishment for some time. One experienced a sense of peculiar pleasure in finding every part of the house filled with a good-humoured audience, especially when contrasting it with the cold reception which empty benches have too frequently ensured at this theatre within the past few years, and Mr. Reeves must have felt highly gratified by the very enthusiastic manner in which he was received. The pieces presented were *The Beggars' Opera*, the dramatic sketch of *Matrimony*, and *The Waterman*. The characters of "Captain Macheath" and "Tom Tug" were played by Mr. Reeves, and those of "Polly Peachum" and "Wilhelmina" by Mrs. Reeves. The performance of the *The Beggars' Opera*, whilst possessing many excellencies, was scarcely equal to what we had anticipated. The "cast," as printed, had been somewhat altered, and we do not think improved ; and, on the whole, the piece did not go so smoothly as we could have desired. Mr. Reeves looked and played the character of "Captain Macheath" very well, but he was scarcely so successful in the songs, though the ballad "The heart of a man," and the medley, "Oh ! cruel case," were admirably sung. Mrs. Reeves' "Polly Peachum" was a careful performance, and she sang with considerable taste. The songs, "Can Love be controlled," and "Cease your funning," were pleasingly rendered, and elicited hearty applause. Mr. Addison played "Lockit," and Mrs. Addison "Lucy," with their accustomed ability. In the dramatic interlude *Matrimony*, the audience were presented with a laughable sketch, admirably sustained by Mr. and Mrs. Addison, and other members of the company. Whatever

defects were perceptible in *The Beggars' Opera*, the performance of *The Waterman* was a series of brilliant successes. The piece was not only effectively acted, but the songs were rendered with a beauty and effect, which left nothing to be desired, and were in almost every instance rapturously encored. The songs, "And did you ne'er hear of a jolly young waterman," "Then farewell my trim built wherry," and "The Bay of Biscay," by Mr. Reeves, were magnificently sung, and the last, more especially, was a splendid piece of vocalisation, combining freedom, truthfulness, and dramatic power of expression in a very high degree. Mrs. Reeves made a charming "Wilhelmina," and was most deservedly encored in "Where the bee sucks," which was beautifully sung. She was also exceedingly happy in the ballad "Wapping old stairs." Mr. Addison played "Robin," Mr. Lloyds "Mr. Bundle," and Mrs. C. Horsman "Mrs. Bundle," and the characters were personated with great spirit and success. The performance throughout was excellent, and, when the curtain dropped, the house rang with hearty plaudits. Mr. and Mrs. Reeves were called before the curtain after the first piece, Mr. and Mrs. Addison after the second, and the curtain was drawn up again on the last scene in *The Waterman*, amidst the hearty cheers of the house.

MANCHESTER.—A concert was given by the Birch Choral Society on Monday last, in the large school-room, Dickenson's-road, Mr. Meadowcroft, the Society's conductor, wielding the *bâton* with his usual success. The principals were represented by three amateur ladies, and Mr. Towers, who on this occasion made his first appearance as basso, having spent four years in "sweet seclusion," during the revolution of his "airy treble" down to a "thund'ring bass." The programme included many exquisite gems, viz., Bishop's "Blow, gentle gales;" Mendelsohn's duet, "I would that my love;" Wallace's charming ballads, "Why do I weep for thee?" and "Tis the harp in the air;" and others. The fact that seven of the pieces out of the sixteen which constituted the programme were rapturously *encored*, affords the best criterion of the success of the concert. Although we cannot particularise, we must commend Mr. Meadowcroft's accompaniment to "Tis the harp." The delighted audience dispersed at half-past nine.

As regards public performances, there has not been very much to record in this place during the last fortnight. The principal musical events have been the first of Madame Szczepanowska's subscription concerts, which took place, under distinguished patronage, on the 21st January. In addition to the performances of this lady pianiste (a pupil of Moscheles) the services of Miss Poole, Mr. F. Bodda, and Mr. H. Blagrove, were in important request.

On the 25th Mr. D. W. Banks essayed a concert at the Cheetham Town Hall, a similar party being announced for the occasion, with the exception of a change as regards the piano solo, Mr. Charles Hallé being engaged in place of the lady above mentioned.—The Classical Chamber-Music Society continue their frequent gatherings, under the direction of Mr. C. Hallé, at the Town Hall. There was, as usual, a crowded room on Thursday last, the executants on that evening being M. Sainton, Signor Piatti, and Mr. Hallé, a musical triad of no mean pretensions. The programme was unusually rich.

The Drawing-Room Soirées Musicales given by Mr. and Mrs. Edward Page, at their residence in York-terrace, Cheetham-road, were for the present season brought to a close on Monday evening last. These delightful gatherings were commenced in September of last year, and have been most successfully carried on each alternate Monday up to the present time, two series (of six each) having been attended with increasing interest on the part of the subscribers. The artistes engaged have made their selections principally from the compositions of the classical masters, relieved occasionally by *moreceaux* by other and acknowledged composers. The vocal portions have been sustained by the accomplished *beneficiaries*, assisted by their talented pupil, Miss Amelia Bellott, while the pianoforte selections have been usually performed by Mr. Edward Page. These *soirées* will be resumed early in the autumn, professional engagements preventing Mr. and Mrs. Page from continuing them further at present.

The music lovers of musical Manchester are anxiously looking forward to the completion of the new Public Hall (on the site of the old Free Trade Hall), the building of which noble structure is rapidly progressing.

MORRISTON. (GLAMORGAN.)—On Saturday evening the brass band established by W. Hallam, Esq., a large tin-plate manufacturer, gave a concert at the Infant Schoolroom, under the leadership of Mr. J. Griffiths, bandmaster, and Mr. T. H. Jones, their conductor, assisted by some local vocalists. About 300 persons were present, to whom the performance gave great satisfaction. A gentleman present was so delighted that he gave £5 towards the purchase of any instrument the band might choose, and the leader is to be presented with an improved clarinet, for the great pains he has taken in drilling the band and arranging their music.

NEATH.—A subscription, headed by a liberal donation from D. Randell, Esq. (the mayor), is being raised for the purpose of purchasing new instruments for the band, which is composed of respectable young men of Neath, under the tuition of Mr. John Lewis.

NORTH SHIELDS.—The Organ in St. Cuthbert's Catholic Church, having been in a most deplorable state for a very long time (the swell not *usable*, for at least six or seven years), has received, within the last three weeks, a thorough repair, and a new stop (principal) has been added to the swell. The organ was re-opened on Sunday last, when was performed:—Haydn's Mass, No. 1, "O praise God in His holiness," (Clarke), "Hallelujah," from the *Messiah*, Bellini's "O Salutaris," Cimarosa's "Tantum Ergo," and other pieces, all of which were remarkably well executed. Mr. Greenwell, organist and director of the choir, also introduced two or three organ pieces to display the powers of the instrument.

NOTTINGHAM.—On Monday evening last, the first of a new series of popular concerts at the Mechanics' Institute, was given to an audience of 400 or 500 persons. M. Praeger, the violinist of the evening, whose execution was indeed most masterly, is, we believe, the son of the conductor of the Royal Italian Opera at Amsterdam, and nephew of the eminent composer of the same name. We hope to hear him again at these concerts. Mr. Coombe's tenor songs were warmly applauded, especially the first, which was *encored*. Mr. Shelmerdine, it is scarcely necessary to say, executed his arduous duties admirably, and we, therefore, the more keenly sympathise with what must have been his disappointment at the absence of not one only, but all his alto voices, who rehearsed the whole of the pieces on the previous Thursday, and then received, without objection or remark, their gratuitous teacher's request to attend. Surely their sense of propriety, of duty, of gratitude, will prevent their amiable and talented teacher from ever, on any future occasion, being driven to the annoying *dernier resort* of playing the alto voice part on the piano, in pieces where no instrument ought to be heard. It seems to us really too bad that people who grudge giving anything in return, should be regularly furnished with gas, comfortable rooms, and an excellent instructor, at the expense of the institution. Those who will not work, we conceive, ought to pay. At all events, as the alto parts can scarcely be too strong, we recommend the committee to accept the services of several valuable contralto singers, who are quite willing to lend their aid, and to avoid dependence on caprice or misconception. We look with much pleasure to the next popular concert.

POOLE.—On Monday evening Mr. George Buckland delivered his entertainment entitled "What shall my songs be to-night?" to a numerous and highly respectable auditory. To select individual portions of the evening's performance for especial comment would, perhaps, be invidious, as it might imply that other parts were below the assigned standard, an inference which we would most distinctly repudiate, the whole being marked by great taste, judgment, and execution. Of the songs selected, we have previously heard several from the same platform, by other vocalists of no mean talent, but we are confident that we speak but the sentiment of every person who has enjoyed similar opportunities, when we remark that they offered perfectly new features and extrinsic attractions from Mr. Buckland's treatment. Of the humorous portion of the entertainment, we can but simply remark that Mr. Buckland elicited peals of laughter and vociferous encores, without descending from his true position; in fact, we cannot better describe these efforts than as music illustrating and assisting the comic without descending to buffoonery. We should not omit to mention that each song was prefaced with remarks conveying, in humorous but well-connected terms, its peculiar character or object, and with some amusing anecdote referring to its matter or history.—*Poole Herald*.

PRESTON.—On Tuesday evening, the 29th ult., the Choral Society performed Handel's *Judas Maccabeus* in the Theatre Royal, which was very fully and fashionably attended. The principal vocalists were Miss Whithams, Mrs. Paget (R. A. M.), Mr. Hargreaves, and Mr. Armstrong. Mr. Fawcett conducted. Herr Lidel assisted as principal violoncello, and Mr. Greaves at the harmonium. The oratorio is always a favourite with the public, and its performance received warm marks of approval.

READING.—After the concert, the week before last, an accident happened, which fortunately did not prove serious, but showed Jenny Lind's kindly disposition. As her carriage was leaving the Town Hall after the concert, a boy was knocked down and fell under the wheels. He was carried to the hospital, and was found not to have been dangerously hurt. Madame Goldschmidt evinced the utmost concern and anxiety on his account, and immediately sent £5, to be used for his benefit.

RIPLEY (near Harrogate).—On Tuesday evening last the committee of the Mechanics' Institute gave a concert in the New Town Hall, under the conductorship of Mr. Bates, organist of Ripon Cathedral. The vocalists were Miss Whitham and the principal members of the Ripon Cathedral choir. The whole of the performance was a rich treat, but the gems of the evening were Miss Bates' ballad, "The Village Bells," Bishop's song, "Sweetly o'er my senses," and "Poor Bessy," which were sung by Miss Whitham; the former was listened to with great attention and was rapturously *encored*, the latter, "Poor Bessy," was heard with breathless silence and loudly re-demanded. Miss Whitham possesses a high soprano voice, and one of unusual flexibility. Mozart's "Cruel Perche" was admirably rendered by Miss Whitham and Mr. Butler. Mr. Bates presided at the pianoforte.

ROCHESTER.—Mr. J. L. Hopkins's third subscription concert took place at the Corn Exchange on Monday week, and was attended by an audience of about 400. Mr. and Mrs. Weiss were engaged, who sang with their usual ability, and Mr. H. C. Cooper with his pupil produced a great effect, and excited an *encore* in a novel arrangement, consisting of an introduction, air, and variations for voice and violin. Mrs. Weiss sang a new ballad, by her husband, "The Fisherman's Cottage." Mr. Whiffin (lately a chorister, and now returned as a lay clerk of the cathedral) was well received in a Cavatina by Barnett.

The Lay Clerks have announced their annual concert for the 28th inst., when *Judas Maccabeus* will be performed.

STOURBRIDGE.—The Archers' Society gave a grand ball, on Thursday week, at the Talbot Hotel, which was attended chiefly by the members and their immediate circle, a select and fashionable party. The decorations consisted of archery accoutrements of all descriptions—targets, bows, arrows, quivers, &c.—artistically arranged, and interspersed with several handsome flags and tasteful wreaths of evergreens. Syner's quadrille band attended, and dancing was kept up with great spirit till after 3 o'clock.

TORQUAY.—The Choral Society gave their third concert for the season, of secular music, on Friday, Feb. 1, to a crowded and admiring audience. The pieces selected for the occasion were well rendered under the able direction of their talented conductor, Mr. Wray.

WAKEFIELD.—A "lecture concert," illustrative of English vocal music, was given to the members of the Church Institution on Thursday week, by Mr. Spark, of Leeds, assisted in the vocal performances by Miss Newbound, Miss Dobson, Messrs. Mellor, Hargrave, and Webster (from Leeds), and by the singing class of the institution. Mr. Spark commenced with an historical account of English music from the earliest period, explaining how the various styles of composition under which vocal music is classed (namely, madrigal, glee, part-song, and ballad) were brought into use, dwelling on the characteristics of each class, and showing their beauties and applications. He then referred to the works of our most eminent and successful composers in sacred and secular song, mentioning in succession Waelert, Greville, Braham, Bishop, Cooke, Danby, Hatton, Glover, Land, and others. He then dwelt on the beauty and purity of English music, and denounced the favour which too many persons were inclined to give to foreign compositions, in preference to their own native music, which was inferior to none, either in real elegance of style, or in its influences on the heart. The lecturer remarked on the soft sweet melody of the English glee, the pathos and tenderness of the ballad, and the

soul-stirring rapture of the song, wherein our national characteristics are so nobly rendered, and the heart's best feelings so faithfully and fondly pourtrayed. The first illustration was the madrigal, "Hard by a fountain," which was very creditably given by the singing-class. "The Death of Nelson" was sung with good effect by Mr. Hargrave. Bishop's duett, "As it fell upon a Day," which the lecturer praised much as a composition, was given by the two ladies, and *encored*. Land's ballad, "When sorrow sleepeth," was sung by Miss Newbound. Part-songs and glees, &c., followed, and, in concluding the lecture, Mr. Spark complimented the class on their efficiency. The saloon was crowded, and the audience appeared to enjoy the lecture very much. The president of the institution proposed a vote of thanks to the lecturer, which was given by acclamation. The entertainment concluded at half-past ten.

WORCESTER.—Dr. Mark, of Bristol, is giving a series of concerts, supported by a juvenile band of very promising performers, who are educated, clothed, and supported by him. To the morning performance to-day, Dr. Mark kindly gives free admission to the teachers and children of all the schools supported by voluntary contribution.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

COVENT GARDEN.—Doors open at half-past 6, commence at a quarter to 7. Grand Balcony, 4s.; Upper Boxes, 2s. 6d.; Amphitheatre Stalls, 2s.; Pit, 2s.; Gallery, 1s. Half-price at 9 o'clock.—Balcony, 3s.; Upper Boxes, 1s. 6d.; Pit, 1s.; Gallery, 6d. The Box-office is under the direction of Mr. O'Reilly.—Private Boxes (which may also be taken at the principal Libraries), £3 3s., £2 2s., £1 1s., and 12s.

DRURY LANE.—Box-office open from 10 till 6. Galleries, 6d. and 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Private Boxes, to hold two persons, 10s. 6d. (5s. for each person extra); on the Grand Tier, £1 1s.; Proscenium and Stage Boxes, £2 2s. The performances terminate every Evening at half-past 11. Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, two guineas, and one guinea and a half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, Price five guineas. Doors open at half-past 6, commence at 7—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock.—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 8s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7. Children in arms not admitted.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Gallery, 6d. Doors open at half-past 6, commence at 7.

SURREY.—Boxes, 2s. (Half-price, at half-past 8, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Children in arms not admitted. Doors open at 6, commence at half-past 6.

Foreign.

NEW YORK.—Our festival days have commenced, and were worthily introduced on Saturday night by the first "classical soirée" of Mr. Eisfeld. The "Quartette" is left out, as the *entrepreneur* (it wouldn't do to say *undertaker*, would it?) proposes to introduce some quintets among the quartets this winter, for which purpose Mr. Joseph Burke has promised his valuable aid. The first step towards carrying out this plan was made the other evening by the performance of Mozart's Quintet in G minor, which closed the concert. We here in New York never heard it before, and now certainly heard it to advantage, for it was very well played. How fresh, sparkling, and lovely it is, now reminding one a little of its brethren—as, for instance, of its namesake, the G minor Symphony—and then almost attaining to the loftier spirit of Beethoven's earlier works. The remaining instrumental pieces were Chopin's Trio, op. 8, with Hoffmann at the piano, and Quartet Concertante, op. 12, of Mendelssohn.

Hoffmann continues to gain a firmer footing, in the esteem of the "appreciative few," with every appearance in public. His playing is really wonderful. Such vigour, such flexibility of finger, yet marvellous accuracy, such a calm, easy, and yet dignified demeanour at this instrument, it is seldom our good fortune to observe. His earnest striving to render himself a true interpreter of Chopin, whom so few can interpret, deserves the success which crowns it, and is worthy of the highest praise. And that he is by no means one-sided, or entirely absorbed in this one composer and his peculiar style, to the detriment of his comprehension of others, was amply proved by the masterly manner in which he rendered Beethoven's "Kreutzer" Sonata last winter.—*Dwight's Musical Journal.*

PARIS.—Madame Grisi appears in Opera next week.

THE Duke of Coburg's opera *Santa Chiara* was brought out with great effect at Dresden upon Sunday week, in the presence of the Court, the illustrious composer, and a crowded house. After the opera, which was received with repeated bursts of applause, the whole instrumental and vocal "personnel" of the theatre proceeded to serenade his highness by torchlight at his residence.

DEATH OF A DANSEUSE FROM BURNING.—A terrible catastrophe took place in the Brunswick Theatre about the 16th ult., ending in the death of the talented and promising danseuse Demoiselle Leinsitt, and has caused great grief and general sympathy throughout Germany. The following is the account given of this melancholy event by a gentleman who happened to be in the theatre on the evening of its occurrence, and which is given at full length in the *Hamburg Freischutz*:—"Demoiselle Leinsitt was standing behind the scenes, ready to make her appearance in the divertissement of *Aladdin and the Wonderful Lamp* (not on the stage, as has been mentioned by some accounts already published), and, when stooping to take a glance at the audience, her dress, by this movement, came in contact with a small lamp behind the curtain that was protected by a rail, and could only have been dangerous through a want of caution. A scene-shifter, viewing the danger of the position of the young lady at the moment, called out 'Fraulein, you will be burnt,' and received for answer, 'I must know better than you'; and, not aware that her dress had already taken fire, gave the poor workman, who, in rushing to her rescue, had caught her round the waist in order to smother the flame, such a sturdy box on the ear that caused him most reluctantly to let go his hold before his noble purpose had been fully accomplished. Hereupon the flame burst out with renewed violence, and another workman, who also had attempted to aid her, receiving a similar repulse at the first, she ran towards the dressing-room, calling 'Mother, mother,' but was now stopped in her course by the inspector of machinery, V. Kerkhoven, and by him thrown on the ground in the endeavour to quench the flame, in which he was aided by others with buckets of water, which were thrown over them both. Demoiselle Leinsitt lay for several days, with her hands and face dreadfully burnt, in a state of slumbering insensibility; and on the 23rd instant, after having for only one short hour previously to her death regained her senses, this young, handsome, talented, and much respected artiste gave a last farewell glance at her relatives and friends. Her remains were accompanied to their final abode, a couple of days ago, by an immense concourse of people of all classes, deeply lamenting the untimely fate of this favourite danseuse."

CORRESPONDENCE.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—I find by your first number there was an advertisement in the first column, that Mr. Ellis Roberts would give his harp entertainment on Tuesday, the 28th inst., at the Marylebone Institution. I looked in last Saturday's *Gazette*, hoping there would be some notice of it, but I looked in vain down the columns. I saw there had been a concert in aid of the St. Mary's Literary and Scientific Institution, 44, York-street, Bryanstone-square, last Wednesday week. The reason I write is, that being young in the profession and meeting with much success, I feel it is important to have my name mentioned as often as I can; and if you will kindly let me know the reason of your correspondent's silence on the subject, I shall feel much obliged. I should like to have a few remarks made in your journal about the concert in Bath last Saturday, at the Pump Rooms, where I sang; and as there are several other concerts that I have to sing at, as you will see by the advertisement, I thought I would write in time.—Believe me to remain, dear sir, yours truly,

ELIZA ANN HUGHES.

69, Great Queen-street, Lincoln's Inn Fields, Feb. 4th, 1856.

[We are happy to give publicity to Miss Hughes, by printing her letter, but we had no tickets forwarded for the "entertainment" she mentions, and consequently did not attend: indeed, we had no notion of anything of the kind being about to take place. Miss Hughes has confounded the *editor* with the *publisher*. The former reviews, or at least chronicles, everything that comes under his notice, and it is customary for this notice to be attracted by forwarding tickets for concerts and entertainments in good time; while the *publisher*, John Smith, good honest fellow, is a trader, who inserts a certain number of dozens of words for advertisers for a certain number of sixpences, prints whatever has attracted the editor's notice, and sells a good round number of the *Gazette* weekly. Miss Hughes should ask all the committees of the institutions at which she sings, to be careful to send editorial tickets to those papers whose notice she wishes to attract.—ED.]

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—In answer to your "Czerny querist," I beg to say, that so far as my experience goes I consider both "Czerny" and "Zerny" are slightly incorrect. I presume the "Z" in this word takes the usual pronunciation of the German Z, i.e., ts, ergo; I call it "Tserny."—Yours, &c.,

JOHN T.
Manchester.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—I received the first number of your *Musical Gazette*, to which my father subscribed for me. I was somewhat surprised to find my name mentioned in so slighting a manner; at the same time I think that you could not intentionally have made such a remark respecting one of your subscribers, especially one who has but commenced her present career in England but a short time previous to that of your own Journal.

I beg to send you two copies of our newspapers, by which you will see how my Concert has passed off.—I am, Sir, your obedient servant,

AUGUSTA COSTANTINI.

71, Great George St., Liverpool, Jan. 31, 1856.

[We regret exceedingly that we are too obtuse to distinguish the slight of which Madame Costantini complains. It surely is not "slighting" a person, to tell the public that he or she is sailing under false colours. As to the fact of 3d. per week deterring us from exposing positive deception, we beg distinctly to state, that we shall always do our utmost to unmask those who indulge in the unwholesome practice; we refer more particularly to those who adopt foreign names, when they should be proud to own that they are Britons.—ED.]

Mr. A. C. THACKER, organist to the Duke of Bedford, Thorney Abbey, has been giving a series of concerts in Peterborough, Stamford, and the neighbourhood, to crowded rooms. The principal performers have been Miss Poole, Miss Manning, Mr. Frank Bodda, Mr. H. Blagrove, solo violinist, Mr. Thacker, accompanist. At these concerts Miss Poole was awarded with several *encores*, as was also Mr. Bodda. Mr. H. Blagrove's and Miss Manning's solos pianoforte were extremely well rendered, and gave great satisfaction. The concerts were a complete success.

THE ORGAN AT THE SARDINIAN CHAPEL,
LINCOLN'S-INN-FIELDS.

In continuation of our proposed plan of reporting the condition of old, and the particulars of new organs, we have selected that at the Sardinian Chapel, erected by Bishop and Starr, as worthy of considerable attention, since it possesses a novelty of arrangement that deserves the utmost publicity, if only to excite an expression of opinion on the part of those who are still in a state of uncertainty as to the proper compass of an organ manual. Here is the list of stops, &c. :—

GREAT ORGAN—CC to A.

1. Stopped Diapason and Clarabella.
2. Open Diapason.
3. Open Diapason.
4. Principal.
5. Twelfth.
6. Fifteenth.
7. Sesquialtera (4 ranks).
8. Mixture (2 and 3 ranks).
9. Trumpet.
10. Clarion.

SWELL—CC to A.

11. Bourdon.
12. Stopped Diapason (metal treble).
13. Open Diapason.
14. Principal.
15. Fifteenth.
16. Sesquialtera (3 ranks).
17. Oboe.
18. Horn.
19. Clarion.

CHOIR—CC to A.

20. Dulciana.

21. Viol di Gamba (to C).
22. Stopped Diapason (metal treble).
23. Principal.
24. Clarabella Flute (lowest octavo stopped).
25. Fifteenth.
26. Bassoon.
27. Cremona (to C).

PEDAL—CCC to E.

28. Open Diapason (wood).

The movements are as follow:
COUPLERS.

- 16 feet Pedals to Great Organ.
8 feet do. do.
Choir to Pedals.
Swell to Pedals.
Swell to Great.
Choir to Great.
Swell to Choir.

COMPOSITION PEDALS.

- 4 to Great Organ. 3 to Swell.
Movement for taking on and off
No. 28.

This last stop, No. 28, is the only separate pedal; by separate we mean, that can be used without interfering with either manual; but for general pedal playing, both *forte* and *piano*, abundant means are provided, in the fact of the Great Organ descending *really*, though not apparently (to the eye) to CCC. With the exception of No. 1, every stop in the Great Organ is carried down; and since the CC pedal takes down the CC key in the manual instead of its octave (as in organs constructed on the German plan), the disagreeable interference of the pedals with left hand passages is dispensed with. This we conceive to be a most important advantage, for a CC manual, if not backed by a powerful and independent pedal organ, necessitates the employment of the 8 foot coupler, and the fingers of the left hand are then in frequent perplexity at finding their keys pre-occupied by the pedal. Another argument in favour of comprising the pedal in the Great Organ is, that the shifting of the pedal stops is not required.

This scheme lessens expense without diminishing the power or the extent of the bass, since the additional octave on the Great Organ, CC to CCC, is in lieu of a Pedal Organ, which could otherwise extend from CCC to E, two octaves and a third.

We believe this to be the first organ constructed with a "great" of CCC compass, though with the manual keys only extending to CC, whereby the uniformity of the claviers is preserved. It appears to us useless to carry the keyboard to CCC, as is the case, we believe, at St. Paul's Cathedral, Westminster Abbey, the cathedrals of York and Gloucester, St. Peter's Chapel, Leeds, and Trinity College, Cambridge, though the extension of the compass and the action of the pedals only, upon the lowest octave, is attended with the advantages we have endeavoured to set forth. It may be urged that strict pedal music, say the entry of a fugue subject, requires a bass that shall stand out in strong relief, and that the large scale of pipe employed in the construction of a pedal organ provides for this; but we doubt if, as a principle, this increased scale be requisite. In this particular instrument there is bass enough in all conscience, since not only are there CC couplers to the swell and choir (which contain one stop of 16 feet, six of 8 feet, four of 4 feet, two of 2 feet, throughout), but an 8 feet pedal

coupler is provided for the Great Organ, so that the pedals have command of a 16 feet and 8 feet range, of such power as to require modification, except in *fortissimo* passages. Our organist readers will be rather surprised at this statement, but their astonishment will cease, when we tell them that all the reeds in the swell and great organ are on a heavy wind.

The stops Nos. 8 and 10 have been added within the last month, and contribute much to the brilliancy of the Full Organ, though the mixture has rather the best of it, from being placed in front: it consists of two ranks to C below the treble staff: above that it has three, the 15th, 19th, and 22nd we believe.

Of the general construction and voicing of this instrument, we can speak in high terms of praise. The diapasons in the great organ are beautifully clear and vocal; the *viol di gamba* in the choir, what a *gamba* should be, a strong vibratory tone; the *cremona* in the same row of keys of singularly *clarinetty* tone, especially in its lowest octave; and the upper octave of the oboe and horn in the swell has remarkable clearness. The Rev. Mr. O'Connor and the organist, Mr. C. Le Jeune, are such organist enthusiasts, that we doubt they will some day put a double trumpet into the swell, a double diapason into the great, and a stopped 16-foot pipe (32-feet tone) into the pedal organ, which would render this instrument a model.

MOZART'S "DAVIDDE PENITENTE."

THE following letter from the publisher of the score—André, of Offenbach, to Mr. Andrews, of Manchester, will be found interesting to the admirers of Mozart:—

"In offering to the admirers of Mozart his grand Mass in C minor, I have the following remarks to make:—That Mozart wrote this composition in 1783, and that in 1785, he worked up the two first movements in his Cantata, 'Davidde Penitente.' I have already made public in what manner Mozart worked up these two movements. I shall show hereafter, at present I remark, that Mozart left this Mass without Credo and Agnus Dei, and as it at present exists, containing the Kyrie, Gloria, Sanctus, with the fugue, 'Osanna in excelsis,' and Benedictus, according to the life of Mozart, by Nissen (page 476), and was performed at the St. Peter's Church, in Vienna, 25th August, 1783; and whereof a copy was sold to a monastery in Bavaria, which I have seen and compared with the original manuscript. With this original MS. there is a score sketch of the Credo, which is continued to the end of the Incarnatus. I have, therefore, added this hitherto unknown part as a sort of relique, according to his paging. With regard to the use made of this composition for the 'Davidde,' of which mention is made in his Life, page 491, I have to remark, that Mozart wrote the Kyrie for the chorus, and as he made no separate score for this alteration, he wrote in the MS. of this Mass, where the Soprano solo begins 'Christe eleison'—'This solo is to be sung by the first singer.' The Gloria, up to 'Pax omnibus bone voluntatis,' forms the chorus, 'Cantiam et.' The Laudamus, up to the 'Glorificamus te,' forms the air for Soprano, 'Lango li cure ingrati,' and here he has written in the MS. 'This is to be sung by the second singer.' The Gratias, up to 'Magnam gloriam tuam,' forms the five-part chorus, 'Sa pur sempre.' The Domine, to 'Filius patris,' is the duet for two Sopranos, 'Sorgi Signore,' and here is a remark in the MS. that, in the following eight-part double chorus, the Tenor air, 'A te gra,' can be taken first, and on the last page of this chorus, 'Se vovi punisci,' for which Mozart used the Qui tollis, the remark is made, that the air, 'Fra l'ore-rure,' is to be put in here. The Quoniam, to 'Tu solus,' Mozart has used for the terzetto, 'Tutte le mei,' and the 'Jesu Christe' for the chorus, 'Chi in Dio,' as also the concluding fugue, 'Cum sancto,' for the finale of the whole, 'Di lai pericoli,' the three-part cadence, the finale, being the only new composition to this part; consequently, the two airs and this cadence was all that was newly composed in 1785, as there is but a very incomplete edition of the score of the 'Davidde,' which will be seen by comparison with the C Mass. I am willing to print a complete score, if it should be deemed necessary."

Musical Publications.

POPULAR MUSIC OF THE OLDE

TIME: a Collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England; with short introductions to the different Periods, and Notices of the Authors from Writers of the 16th and 17th Centuries; also, a short Account of the Minstrels. By W. CHAPPELL, F.S.A. To be completed in 16, Parts, forming 2 vols. imp. 8vo.; each Part containing about thirty Ballads and Tunes. Parts I. to IV. are now ready. Price of each, 3s., or to Subscribers, 2s. 6d. The remainder to be published periodically.—London: CRAMER, BEALE, and CHAPPELL, 261, Regent-street, by whom Subscribers' names are received.

CATHEDRAL CHIMES.—REVERIE

for the Pianoforte by Albert Lindahl, price 3s.

Also, by the same composer, "The Gondola," 2s. 6d.

"OH! COULD MY SPIRIT FLY TO

THEE."—Composed by E. Land; sung with immense applause by Signor Gardoni. Price 2s. Cramer and Co., 261, Regent-street.

ITALIAN SONGS, COMPOSED BY

Signor Guglielmo.—"Il labbro," 2s. 6d.; "Son pase l'ore heta," 1s. 6d.; "T'amo," 2s. 6d.; and "Uno sguardo," 2s. 6d. Published by R. Mills, 140, New Bond-street.

NEW MUSIC, BY A. CARL LAUE.

Two Marches for piano (Op. 3), price 3s.; "Souvenir de la Suisse," five Valses Champêtres for piano (Op. 10), 3s.; "The Singer's Consolation" (Des Singes Frost), song for voice and piano, 2s. 6d. Wessel and Co., 229, Regent-street.

MR. COSTA'S "ELI"—ADDISON &

CO. having purchased from the composer the copyright of the above Oratorio, beg to announce its publication forthwith. Price to subscribers, £1 5s.; non-subscribers, £1 11s. 6d.—210, Regent-street.

NEWSONG.—"The Mountain Stream,"

composed by J. Durner, the words by H. L. R.—London: Chappell, 50 New Bond-street. Edinburgh: J. Purdie, 68 Princes-street.

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SONG.—"A Man's a Man for a' that," sung with the greatest success by Mrs. Paget (R.A.M.), the new contralto, for whom it was expressly composed, by Walter Brooks. Price 2s.—London: Campbell, Ransford, and Co., 55 New Bond-street.

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Words by LONGFELLOW; Music by JOSEPH R. W. HARDING. 2s. with beautifully illustrated Title. "This without doubt will be the song of the season."—Review. John Shepherd, 98 Newgate Street; Scotcher and Co., 70 Mortimer Street. Order of all music-sellers.

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Composed by CHARLES W. GLOVER. Price 2s., postage free. "This ballad is in the author's happiest style of composition, and is within the natural compass of the vocalist. The poetry, by Fitzball, is full of feeling and refinement." London, Brewer and Co., 23 Bishopsgate Street within.

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words by CHARLES JEFFERY, music by STEPHEN GLOVER, 2s. 6d. New songs by the same author and composer:—"Dear Summer Morn," 2s. "My Cot Beside the Sea," 2s.; Jewish Maiden's Song, "O Fatherland Dearest," 2s.; and Longfellow's "Excelsior," with music by Stephen Glover; decidedly the best of all the compositions of "Excelsior."—Charles Jeffery, 21, Soho-square.

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[FEBRUARY 9, 1856.]

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